

Wayang Performance Model as A Supporting Tourist Attraction in Indonesia

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ABSTRACT: *The main issue of this article is related to the importance of the wayang performance model to support tourism objects in Indonesia. This article aims to question: first, the emergence of diverse forms of garapwayang performance; second, the creation of various wayang performance models for tourism; and third, the formulation of basic concepts of wayang performance to support tourism. The data of this study are sourced from the results of wayang performance observations, interviews, literature reviews, and internet searches to obtain an overview of the wayang performance model in order to support tourism objects in Indonesia. There is a gap in the literature that discusses wayang performances more in a limited focus of study, this study has a deeper contribution by placing wayang performances as one with the creativity of artists and tourism needs. Based on the analysis of wayang performance data, it is known that the importance of the wayang performance model to support tourist attractions is indicated by the formulation of the basic concept of wayang performances as tourism packaging in Indonesia. This study provides scientific insight into the concept of artistic creativity and art and culture-based tourism. In addition, it pragmatically provides provisions for artists to be creative and innovative in packaging performing arts as supporters of tourist attractions in Indonesia.*

KEYWORDS -Model, performance, wayang, tourism, Indonesia

I. INTRODUCTION

Wayang performances have a significant function in the socio-cultural life of Indonesian society. This is based on the reason that wayang performances are often used to complement various community events. Wayang performances are interesting entertainment for them, while also conveying messages about life values. Wayang performances have three important aspects, namely aesthetics, ethics, and religion(1). Aesthetic values are reflected in the beauty of the elements of wayang performances, such as the play, narration and dialogue of wayang, wayang movements, and gending (music). Ethical values are shown from the various characters of wayang figures and various teachings of human goodness. Religious values are reflected in the educational content regarding the relationship between humans and God. Thus, wayang performances become a mirror of people's lives and have a pragmatic function for them.

In the socio-cultural life of society, wayang performances have several functions, including as entertainment, preaching, teaching, and communication (2). The various functions of wayang performances show that there is a significant relationship between wayang plays and certain needs. Wayangperjuangan performances function to strengthen the value of defending the country for the Indonesian people(3). Meanwhile, wayangbabad Nusantara has the function of teaching nationality to the community(4). About strengthening tourism, wayang performances can be created interestingly but still provide education. This means that wayang performances provide entertainment while educating the community regarding the tourist

attractions they visit. The model of wayang performances to support tourist attractions in Indonesia has a significant presence in attracting the number of tourist visits.

So far, studies discussing the wayang performance model to support tourism objects in Indonesia have not been conducted comprehensively. The perspective of art creation and innovation and tourism packaging used to discuss wayang performance are still general. Several studies have focused on the creation of wayang performance art. In addition, puppet art for tourism packaging has not been discussed significantly. Wayang performance function as guidance and entertainment for the community (5). The function of this wayang performance can be seen in various socio-cultural events, such as village cleaning ceremonies, ruwatan, and other community events (6). Second, puppets complement tourist objects in various regions (7). Puppet art, both in the form of crafts and performances, is an asset for regions to strengthen tourist villages(8). Based on literature studies, it can be stated that the discussion of wayang performance and tourism packaging has not been comprehensive regarding the variations in the form of performance work, wayang performance models for tourism, and the basic concept of wayang performance for tourism packaging.

The purpose of this paper is to complement the shortcomings of previous studies that have not comprehensively revealed the presence of wayang performances in tourism. This is why three questions will be discussed in this paper. First, about the variations in the form of garapwayang performance because they follow the dynamics of the times. Second, about the models of wayang performances that are packaged to support tourist attractions in Indonesia. Third, about the basic concept of the wayang performance model for tourism packaging. The answers to these three problems can comprehensively reveal the reasons for the importance of the wayang performance model in supporting tourist attractions in Indonesia. In addition, this study is intended to contribute thoughts on the creation and innovation of Indonesian wayang.

This article is based on an argument that the creation and innovation of wayang performances to support tourist attractions have an impact on public visits to tourist destinations. Tourists get entertainment from the wayang performances they watch. In addition, the messages reflected in the story of wayang increase tourists' insight and knowledge about the uniqueness of the tourist attractions they visit. The wayang performance model for tourism also strengthens the creative economy, especially the creative arts industry which can be used as a commodity. The wayang performance model for tourism strengthens the tourism ecosystem in Indonesia. Thus, the presence of the wayang performance model at tourist destinations significantly complements and supports tourist attractions in Indonesia.

II.METHOD

The focus of this study is the wayang performance model to support tourism objects. A wayang performance is a performance of a wayang play with puppet actors played by a puppeteer, accompanied by music from a karawitan group, and watched by the public. Wayang's performance was chosen as the unit of analysis. The chosen wayang performances present the plays Garudeya, Gandawyuha, and Balung Buto. The wayang performances observed specifically are used to support tourist attractions staged at Suku Temple, the 10th World Wayang Day Festival ISI Surakarta, and Sangiran Village.

This study uses a qualitative method, namely by applying case studies to 3 forms of wayang performances creation and 3 wayang performances models to support tourist attractions. The case study was chosen because of the need for in-depth information related to the variation of wayang performances work forms and wayang performance models for tourism packaging. In this way, it is also expected to provide a basis for analysis of the wayang performances tourism model. The cases used were selected from the population of popular puppeteers in the Java region with wayang performances presented through live performances or on social media and 3 wayang performances for tourism packaging.

The research data sources are in the form of interview results, audiovisuals, the internet, and libraries. Interview data to analyze the creative process of designing wayang performance for tourism. Audio-visual data is used to determine the development of variants of the form of wayang performance work. Internet data to enrich the literature and find out about wayang performances. Library data is useful for strengthening research arguments. Various data sources are grouped according to the subject matter and analyzed in depth.

Data collection techniques with observation, interviews, literature studies, and internet searches. Observations to get an overview of the various forms of wayang performances work and models of tourist wayang performances. Observations were conducted by going directly to the field to observe the wayang performance. Interviews were conducted directly by meeting the puppeteers as sources. Interviews were conducted in-depth with 5 puppeteers. Interview with puppeteers to obtain information about the reasons for designing wayang performances to support tourism objects. Interview with puppeteers and wayang performance art creators to obtain data about their reasons and creative processes. Literature study to track literature related to the main topics of discussion in this study. Literature study is conducted by visiting the library or reading various digital literature relevant to the research. Search the internet to obtain data on wayang performance online. The internet search method is carried out by browsing various websites and pages through the Google search engine.


Data analysis in this study uses an interactive model from Miles & Huberman (1992). The collected data is analyzed through three flows that occur simultaneously, namely data reduction, data presentation, and drawing conclusions. Data reduction is intended as a way of sorting and selecting data that is very urgent to be carried out continuously, especially related to data on the form of wayang performance work and wayang performance models for tourism. Data presentation is a follow-up step by presenting data in the form of images, tables, and narratives regarding the form of wayang performance work, models of tourist wayang performances, and basic concepts of packaging tourist wayang performances. The final step is drawing conclusions through verification of field data and literature which is carried out continuously until a final conclusion is reached that is believed by the researcher.



III.RESULTS

1. Form of GarapWayang Performance

Wayang performance is a popular art for Indonesian people. Wayang performance is usually played by a puppeteer (dalang) assisted by pengrawit and pesinden and other performance crews. Wayang performance was originally played all night long at rituals in the palace or community events. In the next development, there was a short wayang performances, shortening the duration of the show. In addition to the short wayang performances, there was a form of compact wayang performances. Short wayang performance are oriented towards reducing the time for the show, while dense wayang are more oriented towards condensing the story. Thus, in the world of puppetry, there are three forms of wayang performance, namely overnight, concise, and dense, thus coloring the dynamics of puppetry art life in Indonesia.

Table 1. Characteristics of variations in the form of garapwayang performance

Form of Garap	Characteristic features
 <p>Overnight wayang performance (Puppeteer Ki Cahyo Kuntadi)</p>	<ul style="list-style-type: none"> • Duration 5 to 7 hours • Scene structure refers to puppetry rules • Garap pakeliran (catur, sabet, gending) is presented in its entirety • Functions for various purposes

 <p>Concise wayang performance (Puppeteer Ki Purbo Asmoro)</p>	<ul style="list-style-type: none"> • Duration 2 to 4 hours • Scene structure summarizes last night's workshop • Work on the workshop is presented concisely • Functions for various purposes
 <p>Dense wayang performance (Puppeteer Ki Bambang Suwarno)</p>	<ul style="list-style-type: none"> • The time duration depends on working on the play • The scene structure is structured concisely and efficiently • Garap pekeleran served in a nutritious and whole manner • Functions for special purposes

Source: data processed by the author, 2025




Table 1 shows that the form of wayang performance has certain characteristics so that it is easily recognized by the public. In overnight wayang performance, with a duration of one night, it provides creative space for the puppeteer to be able to perform the puppet play in its entirety. Because the duration is very long, the scene structure is arranged sequentially from the beginning to the end. In general, puppeteers refer to the rules of puppetry to perform wayang all night long. The work on pakeliran, including catur (dialogue, monologue, and narration), sabet (cepegan, tancepan, solah, entas-entasan), music (gending, sulukan, dhodhogan-keprakan) is implemented completely according to the conventions used. All-night wayang performance has functions related to the various needs of its community. In a short play, the duration of the performance is shortened to several hours by summarizing the structure of the scene and the work of the play. A short play is used for various pragmatic purposes. As for a dense play, the presentation style is done by condensing the story so that it has consequences for a short duration. A dense play is indicated by the work on the play that is full and meaningful. Pakeliran is generally used as a wayang performance for certain purposes. Thus, the form of wayang performance has variations so that people can choose according to their needs.

The puppeteers believe that the variety of wayang performance works gives them freedom in creation and innovation. They can serve the community by performing puppets for various purposes (Interview Asmoro 2025; Suwarno 2025; Kuntadi, 2025; Sarwanto, 2025; Pujiono, 2025). The existence of three variations of wayang performance shows indicates that Indonesian puppetry has undergone changes and developments according to its era. This is indicated by, first, conventional wayang performances are still in demand by the public to this day; second, the emergence of wayang performance creations provides a new color of wayang performances that are adaptive to the development of the era; third, both conventional pakeliran and creative innovations provide a wayang performance model that can be used for various interests of its community. Thus, the models of wayang performance creations contribute significantly to the preservation and development of Indonesian wayang.

2. Wayang Performances to Support Tourist Attractions

Wayang performances have functions for various interests of its people. One of the functions of wayang performances is as a supporter of tourist attractions in Indonesia. Wayang performances provide entertainment and literacy to the community and tourists who visit tourist destinations. As a creative arts industry, the presence of wayang performances at tourist destinations can have a positive impact on the number of tourist visits. They get interesting literacy and entertainment from the wayang performance, in addition to enjoying the tourist attraction which is the main purpose of their visit. Generally, wayang performances are related to tourist attractions, both reflected in the type of puppet and the story. Thus, the presence of wayang performance at tourist attractions can provide positive value to attract tourists.

Tabel 2. Model of wayang performance to support tourist attractions

Model of Wayang Performance	Support for Tourist Attractions
 <p>The Wayang Garudeya</p>	<ul style="list-style-type: none"> • The Garudeya story is based on the story of the Garudeya relief and statue • Wayang puppets depicting figures on the Sukuh, Kidal, and Kedaton Temple reliefs • Function to support the Sukuh, Kidal, and Kedaton Temple tourist attractions
 <p>The Wayang Buddha Story of Gandawyuha</p>	<ul style="list-style-type: none"> • The Gandawyuha story is based on the story of the Gandawyuha relief • Wayang puppets depicting the characters on the Borobudur Temple relief • Function to support the Borobudur Temple tourist attraction
 <p>The Wayang Balung Buto</p>	<ul style="list-style-type: none"> • The Balung Buto story is based on the mythological story of the Sangiran community • Wayang puppets depict figures in Sangiran mythology • Function to support Sangiran tourism objects

Source: data processed by the author, 2025

Table 2 shows three examples of the creation and innovation of wayang performances to support tourism. The Garudeyawayang performance is an adaptation of the story on the reliefs of Sukuh Temple, Kidal Temple, and Kedaton Temple. The Buddhist wayang performance of the Gandawyuha story is the result of an interpretation of the Gandawyuha relief on Borobudur Temple. The Balung Buto wayang performance is adapted from the myth of the origin of the Sangiran region. The adaptations made can be seen from the figures of wayang characters as story actors, such as Garudeya, Naga Tatsaka, Sudhana, Maitreya, Raden Bandung, Tegopati, and others. The Garudeyawayang performance, the Gandawyuha Buddhist wayang, and the Balung Buto wayang will have significant support for tourist attractions if they are performed around tourist destinations. Thus, the creation and innovation of the wayang performance have a positive impact on strengthening tourist attractions in Indonesia.

Based on table 2, it is shown that there is support for wayang performances to strengthen tourist attractions. This support is known from four things, namely: first, there is a positive relationship between wayang performance art and tourist attractions. Second, the creation and innovation of wayang performances can be done by adapting the advantages of tourist destinations. Third, wayang performances are packaged to entertain and provide literacy about tourist attractions. Fourth, wayang performances can be used as a means of promotion and branding of tourist attractions to the public. Thus, wayang performances are very significant in supporting various tourist attractions in Indonesia.

3. Basic Concept of Tourist Wayang Performance

Tourist wayang performance are wayang performance packages that function for tourism needs. Tourist wayang performance have a basic concept of the form of presentation. The basic concept of wayang performance includes: puppet plays, puppets, puppet movements, puppet narration and dialogue, and puppet gending. A play is a story presented in a wayang performance, referred to from various sources of puppet plays. Puppet puppets are figures of puppet characters as actors in the play presented by the puppeteer. Wayang movements are the movements of puppets performed by the puppeteer to depict certain events. Narration and dialogue are the verbal discourse of the puppeteer to depict events in the play. Meanwhile, gending is the strains of gamelan music to strengthen the events and atmosphere in the wayang play. Thus, the elements of working on wayang performances for tourism needs need to be formulated in their basic concepts, so that they can be applied as a model for tourist wayang.

Table 3. Basic concept indicators for tourism packaging wayang performance

Elements of a Garap Performance	Garap of Tourism Wayang
Lakon of the Wayang	<ul style="list-style-type: none"> • Adaptation of temple reliefs • Adaptation of myths, legends, or fairy tales of a place, figure, or event • Representation of the history of a place, figure, event • Other sources (books, kakawin, novels, short stories, etc.)
Puppet of the Wayang	<ul style="list-style-type: none"> • New creations • Conventional wayang • Mixture of conventional and new creations
Wayang movement	<ul style="list-style-type: none"> • The techniques of wayang movement (cepegangan, tancepan, solah, entas-entasan) • Movements are created briefly, concisely, and interestingly • Shadow of wayang play
Wayang narration and dialogue	<ul style="list-style-type: none"> • Use of regional or national or international language • Antawecana is clear and interesting • Narration is brief, clear, concise, interesting, and educational • Dialogue is brief, clear, concise, interesting, educational

Gending of wayang	<ul style="list-style-type: none"> • New creation gending, conventional or mixed musical compositions • Gending is interesting and supports the pakeliran presentation
Another element	<ul style="list-style-type: none"> • Light play • Additional accessories to strengthen the story • Support for human resources and wayang performance equipment

Source: data processed by the author, 2025

Table 3 shows that wayang plays can be sourced from temple reliefs, legends of a place or event, representations of history (figures, places, events), and library sources. Wayang puppets as actors in the play are puppets from new creations, conventional puppets, or a mixture of new and conventional creations. Wayang movements refer to the technique of moving puppets conventionally, a variety of new creative movements (short, concise, interesting), and presenting shadow play of wayang characters. The narrative and dialogue of the puppet are arranged briefly and concisely, using language (regional, national, international), antawecana is presented clearly and interestingly. The puppet gending uses conventional gending, new creations, a mixture, which is presented interestingly to support the wayang performance from the puppeteer. In addition, there needs to be support from human resources, accessories and performance equipment, and lighting play. Thus, tourist puppetry has a very complex performance work indicator.

Based on Table 3, it can be stated that there are three tendencies in creating wayang performances for tourism, namely, first, wayang plays are generally created based on adaptation of the advantages of the potential of tourist areas. Second, the elements of creating wayang performances are created briefly, concisely, interestingly, and educationally. Third, the importance of equipment and human resource support to create wayang performances for tourism packaging in Indonesia. Thus, the power of creativity and innovation of artists and their understanding of tourism potential are very significant in supporting Indonesian tourism.

IV.DISCUSSION

Research on the model of wayang performances as supporting tourist attractions in Indonesia shows three important facts. First, wayang performances have three variant forms (one night, concise, and dense) which give the puppeteer and wayang interpreter the freedom to choose according to their interests. Second, there are various models of wayang performances for tourism related to the tourism potential offered. Third, the basic concept of wayang performances to support tourism is known from several main indicators, such as the arrangement of the play, sabetan, narrative-dialogue, and gending created interestingly and educating the public. The wayang performances model for tourism provides an alternative wayang presentation so as to support the preservation and development of Indonesian puppetry. On the other hand, the tourism show model is very significant in providing reinforcement to tourist attractions, so that the tourism ecosystem can be formed properly. Thus, the presence of wayang performances in tourist destinations becomes a means of literacy and interesting entertainment for tourists.

The packaging of the wayang performances model for tourism is based on the aim of strengthening the tourism ecosystem in Indonesia. In this case, the wayang performance stage provides an entertainment nuance for tourists and the general public. In addition, it also provides literacy and education about tourist attractions that are packaged in puppet plays. The Garudeyawayang performance adapts the Garudeya relief story from Suku Temple in Central Java, and Kidal Temple and Kedaton Temple in East Java(9). The Garuda wayang performance provides significant support to entertain and educate the public through literacy about the Garudeya story. The creation of the Buddhist wayang performances Gandawyuha was inspired by the Gandawyuha relief at Borobudur Temple in Central Java. This wayang performance is packaged to be presented to tourists and the general public. In addition to providing entertainment, the Gandawyuha play reinforces the religious moderation movement in Indonesia. In the Balung Buto wayang performance, the myth of the origin of the Sangiran community is adopted, which is intended to strengthen tourism in Sangiran Village. The Balung Buto story provides insight to the community and tourists about the origins of the Sangiran area which is their

tourist destination. Thus, the presence of a wayang performances package for tourism can form a tourism ecosystem that is beneficial for tourism managers, puppeteers, tourists, and business actors around tourist destinations.

This study supports the studies conducted by Priyanto (2017) and Nasri (2023) which explain the potential of wayang arts and culture to strengthen tourism. Javanese shadow puppet tourism villages as special interest tourism destinations have the potential to be developed sustainably (7). The potential of shadow puppet culture in Bonjeruk Tourism Village is significant to be developed so that it is widely known to the public. Management of shadow puppets as a means of developing puppets is needed to create a tourist area (10). The difference between this study and the two studies lies in the focus of the research which analyzes the wayang performance model to support tourist attractions. In addition, this study also has similarities with Carolina et al., (2024) and Mayangsari (2024) who revealed wayang as a medium for education and character building of humans(11); (12). The difference is, that this study discusses the role of tourist wayang performances as a builder of a sustainable tourism ecosystem. This paper also supports the studies of Salsabila & Nisa (2024) and Sulaksono et al., (2019) who place wayang art as a creative economic commodity or creative arts industry to generate finances(13); (14). The difference between this study and the two studies lies in the object of study. Thus, this study has novelty and significantly reveals the wayang performance model to support tourist attractions.

The wayang performance model for tourism shows the creativity and innovation of puppeteers in developing puppets and supporting the creative economy. The diversity of wayang performance forms shows that puppets are always adaptive to the dynamics of changing times. The diversity of wayang performance models to support tourist attractions provides entertainment and education for the community and tourists. The formulation of the basic concept of a wayang performance packaged for tourism provides a reference for other performing arts to play a role in supporting tourist attractions in Indonesia. The diversity of the forms of wayang performance creations gives the meaning that puppet art can be created by following the needs of society and following the progress of the times(6). The emergence of wayang performance models strengthens the relationship between tourism and art. The potential of tourist objects is represented through puppet art, thus increasing the appeal to the community (15). The basic concept of tourist wayang performance has the characteristics of short, concise, interesting, and educational packaging. Thus, it can be stated that the model of tourist wayang performance packaging has a significant impact on the number of tourist visits to various tourist destinations.

This research has implications for the sustainable tourism ecosystem by positioning the art of wayang performances and the creative economy. The art of wayang performances provides entertainment while educating the public about tourist attractions. Wayang plays provide literacy about the history, origins, and noble values contained in tourist attractions. The packaging of tourist wayang performances can be interpreted as a commercial product based on cultural arts to support the creative industry that can generate financial benefits. The growing interest of the community in visiting tourist attractions, in addition to being interested in tourist attractions, is also because they get entertainment and literacy from wayang performances. This is why the model of wayang performances in tourism packaging needs to be presented creatively and innovatively to maintain the noble values of wayang and provide support for tourist attractions.

The results of the study are expected to have an impact on the growth of a creative and innovative climate in the design of wayang performance artworks. Various potential tourist attractions provide opportunities and challenges for wayang creators to contribute to providing reinforcement and attraction for the community. Although packaged for creative industry products, wayang performances still place noble values as the spirit of the creativity of puppeteers. Thus, the creativity of the puppeteers is not misguided towards the decline of wayang performances but still maintains the quality of wayang art in line with the progress of the times.

V.CONCLUSION

Research on the wayang performance model to support tourism objects in Indonesia has an important meaning in understanding the creative and innovative strategies carried out by puppeteers to reinforce tourism objects. This study shows the variants of the form of wayang performance work, the wayang performance model

for tourism, and the basic concept of compiling a wayang performance model to support tourism. Theoretically, this study provides in-depth insight into creativity and innovation in art, adaptation of tourism objects in puppet art, and the strengthening of the creative economy through the creative arts industry.

This scientific work is expected to encourage the establishment of the discipline of puppetry with the birth of theories of creation and engineering of art, innovation, and creativity of art, art for the creative industry, art communication, the function of art, aesthetics of puppetry, and others. Pragmatically, this finding contributes significantly to puppeteers and performing arts creators in capturing challenges and opportunities from various sectors of life. In addition, the results of this study also provide encouragement and references for creators in puppetry to make various breakthroughs in puppetry art. This means that the scientific work carried out not only enriches academic insight into the creation of puppetry but pragmatically also offers a wayang performance model for tourism that can be replicated and implemented in the creativity and innovation of other performing arts.

This paper has limitations in two aspects, namely the research focus and the use of samples. The focus of the research on wayang performances performed at Suku Temple, ISI Surakarta, and Sangiran Village has a narrow scope so the generalization of its findings is not representative of the actual conditions of wayang performances packaged as tourism. This means that further research is needed with a focus on the study of wayang performances at various tourist destinations in Indonesia. In addition, the use of samples has limitations because it only involves 3 puppeteers from Central Java, so further research is needed to accommodate a wider sample, by analyzing various wayang performances performed by puppeteers at various tourist destinations, so that it will describe the real conditions.

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